

## CONCEPTUAL METAPHOR UNIVERSALS IN ENGLISH AND UZBEK

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### ABSTRACT:

**Metaphors have long been topic of interest for the scientists of many spheres. Recent emerge of cognitive linguistics gave life to a new approach to metaphors, researching them from different angles. Thus, metaphors have been studies from anthropocentric viewpoint, where human factor plays an important role in the formation and development of any kind of linguistic and cognitive units. In the article the conceptual metaphor theory along with cognitive metaphor universals have been analyzed in the case of the English and Uzbek languages.**

**Keywords: concept, conceptual metaphor, cognitive metaphor, metaphor universals.**

### INTRODUCTION:

In traditional linguistics, metaphor has historically been understood as a figurative tool used exclusively for aesthetic purposes, but cognitive linguistics has come to the conclusion that metaphor is not just a figurative tool that connects two meanings of a word, but one of the basic mental operations that combines two conceptual spheres and creating opportunities to use the capabilities of one sphere to conceptualize a new sphere (G. Lakoff, M. Johnson, J. Grady, Z. Kövecses, V. Evans, E. S. Kubryakova, N. N. Boldyrev, I. A. Sternin, Z. D. Popova).

Professor V. A. Maslova's works propose an algorithm for the construction of a cognitive metaphor. Maslova observes that prior to the stage of metaphorization, there is no verbalized notion, only an image, or early knowledge about this concept, which allows for the

approximate delimitation of its bounds. This preliminary understanding of the signified dictates the language means chosen, hence establishing specific semantic parameters. Then, through metaphor, directly unobservable mental entities are related to simpler or more concretely observable mental entities; thus, more abstract entities receive verbal representation through more concrete ones and are integrated into the pre-existing conceptual system of a particular linguistic community. [2; 87–96].

The image stage is used for both conventional and conceptual metaphors. The distinction between a conceptual metaphor and a metaphor interpreted as a trope, however, is in the end product, because, as E. O. Oparina defines it, "it strives to liberate itself from images" [3; 67]. Other scholars, most notably O. N. Laguta, feel that the construction of a conceptual metaphor occurs at the time at which the imagery itself vanishes [1;106].

In discourse, conceptual metaphors are examined in relation to the circumstances of their formation and functioning, taking into account the author's intentions and pragmatic qualities in terms of a broad social, economical, political, historical, and cultural backdrop. The term "discursive" was coined to describe this method to material analysis, and it has since become a core principle of modern cognitive linguistics (N. D. Arutyunova, A. N. Baranov, Yu. N. Karaulov, E. S. Kubryakova, A. P. Chudinov and etc.).

It is impossible to develop a theory of conceptual metaphor without taking into consideration the issue of the relationship between metaphor and culture. The cognitive linguists J. Lakoff and M. Johnson, who are

widely regarded as the founders of cognitive linguistics, asserted that the values that exist in a society are represented in the metaphorical system of a particular linguistic community. At the same time, cultural values should not be considered in isolation from one another, but rather as part of a cohesive system that includes metaphorical conceptions that describe the environment in which we live [4; 405]. The system of value attitudes of the topic of speech is, thus, governed by cultural dominants, meanings that are the most significant for the national culture, which is kept in its whole as its uniqueness, and that are reflected in the language. The phenomena of cultural dominants becoming fixed in a language is referred to as "linguoculture," and the conceptual metaphors that underpin it are at its heart [4; 203].

A specific metaphorical term may represent a fragment of a particular conceptual sphere, but a collection of different metaphors produces a conceptual metaphor that reflects society's conceptual metaphorical system and cultural dominants. A vector (or method) comparative study of a metaphorical model begins with a study of the verbalized components of individual conceptual mappings, regardless of whether an evaluative component is present in an individual concept or whether this content is culturally specific, but conclusions are drawn about the universal and culturally specific in national concept spheres based on the study's findings. As a result, the interaction of individual and culturally unique conceptual material is inextricably linked in the study of conceptual metaphors.

However, the question arises of how universal conceptual metaphors are. If we turn to the typology of conceptual metaphor presented by J. Lakoff and M. Johnson, we will see three main types of metaphor: orientational, structural and ontological [4].

Each of these types has its own characteristics and schemes for conceptualizing abstract phenomena through concrete ones. Thus, orientational metaphors are based on an understanding of orientation in space; a structural metaphor is a metaphorical system in which one complex concept (typically abstract) is presented in terms of some other (usually more concrete) concept.; ontological metaphors involve understanding abstract phenomena in terms of physical objects, substances, etc., with which a person interacts in everyday life.

Most of the conceptual metaphors are universal, which can be seen in the case of the English and Uzbek languages. For instance, the metaphorical model ANGER IS FIRE can be observed in both languages.

Ikki o'g'il ikki yoqdan yopishdi otasiga, **g'azab lov-lov** yonar edi ikkovining ko'zi-da. (our trans. The two boys clung to their father on both sides, their eyes **blazing with rage**).

**G'azab o'ti** oldin egasini yondiradi, keyin uchquni dushmanlariga yo yetadi, yo yetmaydi. (The **fire of wrath** first burns its owner, then the spark either reaches or does not reach its enemies.)

Odatda, **g'azab olovi** ostida bu **olovni** ushlab turadigan **o'tlar** bor. Under the fire of wrath, there are usually flames that hold this fire.

The new regulation **kindled** the ire of the local people.

He incited the mob with an **inflammatory speech**.

She was **burning** with anger.

He was **spitting fire**.

Anger is depicted in the examples above as the process of burning and igniting. However, in the case of Uzbek language ANGER IS FIRE concept is mostly used in the form of noun phrase, where the word "g'azab" replaced its other synonyms. In the examples of English, conceptual metaphor is mostly expressed with the help of verbs and noun.

In the instance of "His hate-filled speeches make my blood boil!" in Uzbek translation it has the same phrase with the same pragmatic function. The translation "Uning nafrat to'la nutqi qonimni qaynatadi!" is fully adequate and equivalent translation of the English one. "Make someone's blood boil" – "Qonini qaynatmoq" has the similar metaphorical mapping: causing the fire → causing the anger in both languages. Speakers of these two languages though belong to different cultures and geographical locations, perceive the emotional state of being angry in a similar way.

Orientational metaphor SUCCESS IS UP, as success seen something vertical which goes up, is present both in English and Uzbek. English metaphor The Ladder of Success can be found in Uzbek linguistic picture of the world for a long time as well. Success is frequently compared to a ladder. Each step up the rung brings you closer to the reward at the top. This is especially true in the business world, where the 'corporate ladder' exists, with each promotion representing another step up the ladder until you reach the position of CEO. The second meaning of this conceptual metaphor, where one's promotion is seen as a going-up process up the ladder has the same linguistic and metaphorical expression in the Uzbek language:

U **mansab pillapoyalaridan** tezlik bilan ko'tarila boshladi. (He began to move up the **career ladder** very fast.)

Consequently, the basic conceptual metaphors are mostly universal, but metaphors of a more special type that form on their base can disclose some specific features that represent the linguocultural features of a given language society.

Thus, in the theory of conceptual metaphor, a perspective is built on the link of metaphors with the worldview of a given linguocultural society. There are two aspects to

this position. On the one hand, conceptual metaphors are universal in a certain sense, since they are generated according to certain basic principles that are the same in all linguistic cultures. On the other hand, metaphorical strategies reflect the cultural traditions of choosing the means of understanding abstract categories, the existence of which is determined by various extralinguistic factors (territorial, climatic, social, religious, historical) typical of a particular linguistic community.

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